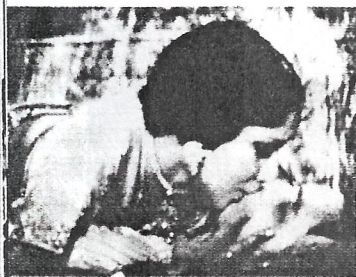


DEVIKA RANI

She was Himanshu Rai's heroine in **Karma/A Throw of Dice**, the first Indian film to be promoted internationally, though their professional and personal association began with **Prapancha Pash**, his first film for which she was the costume designer. They launched the famed Bombay Talkies together. Later she was the company's star



in **Achhut Kanya**, after which Devika Rani reached dizzy heights as (probably) the first Indian star to be internationally noticed. Rai had quit acting to

— *Rani kisses Rai in Karma.*



— *Devika Rani with Ashok Kumar in Achhut Kanya.*

concentrate on production, and the films they made as filmmaker-star included **Jawani Ki Hawa** and **Jeevan Naiyya** among other films. After his death, she took over his company, preferring to let other heroines star in films produced by it.

NARGIS

Nargis was the epitome of womanhood for Raj Kapoor. So smitten was Raj by her that she played

— *Nargis and Raj Kapoor in Aah.*



— quite literally — his 'dream' woman in **Awara**. Their alleged emotional bond spilled over onto their screen romance in film after RK film — **Aag**, **Barsaat**, **Awara**, **Shree 420**, **Aah** and in a cameo in **Jagte Raho**. A scene with Nargis also was immortalized as the famous emblem of RK films. Professionally and personally, they parted ways rather bitterly after Nargis' whirlwind romance with Sunil Dutt.

WAHEEDA REHMAN

Waheeda Rehman was a Guru Dutt discovery in his production **C.I.D.**, in which she played the negative role of a gangster's moll. Dutt went bonkers over her, enough for Waheeda Rehman to unwittingly play a negative role as the home-breaker in his



— *Waheeda Rehman-Guru Dutt in Chaudvin Ka Chand.*

marriage too, even as the besotted Guru lavished some of her best roles on her and ended up making most of his all-time classics with the statuesque beauty. When Waheeda Rehman moved on, Guru Dutt tried — unsuccessfully — to mend fences with wife Geeta, but it was too late. It caused Guru his career, wife and finally his life. But it made Hindi films richer by classics galore — **Pyaasa**, **Kaagaz Ke Phool**, **Chaudhvin Ka Chand** and **Sahib Bibi Aur Ghulam**.

ASHA PAREKH

Today's staid and serious censorboard chief was the bubbly, short-tempered screen bimette in the '60s and '70s. Asha Parekh was a fixture in entertainment wizard Nasir Husain's films all the way from **Dil Deke Dekho** ('59) in which he introduced her, all the way to **Caravan** ('71) — a parade that includes hits like **Jab Pyar Kisise Hota**



Hai, Phir Wohi Dil Laya Hoon, the Vijay Anand-directed *Teesri Manzil*, the serious *Baharon Ke Sapne* and *Pyar Ka Mausam*. The heroes kept changing, but the filmmaker changed his

— Nasir Hussain



— Asha Parekh and Shammi Kapoor in *Teesri Manzil*.



constant heroine only when she stopped being saleable after age caught up with her. But for the last film

— Vijay Anand.



— Asha Parekh-Dev Anand in *Jab Pyar Kisise Nahi Hota*.

that he directed for his home banner, *Manzil* ('64), Nasir had one last celluloid fling with Asha again — as the hero's mother, with Danny Denzongpa as her husband!

SADHANA

This time, the (late) filmmaker R.K. Nayyar ended up marrying the girl he launched as a heroine in *Love In Simla* ('60). Quite creditably, he did not



curtail her career even as he followed his own with films with other heroines. They came together for the hit *Intequam* ('69) and the successful *Geeta Mera Naam* ('72) which Nayyar

— R.K. Nayyar.



— Sadhana in *Intequam*.

ghost-directed, but let be known as his wife's debut as director.

SHARMILA TAGORE

La Tagore was a Shakti Samanta discovery in (and as) *Kashmir Ki Kali*. Here was one instance of a filmmaker who really nurtured the talent that he gave to Hindi films. Samanta made her do glamour rôles like in *Sawan Ki Ghata* and *An Evening In Paris* and then shifted her to meaty rôles as in *Aradhana*, *Amar Prem*, *Charitraheen*, *Amanush* and *Anand Ashram*.



— Sharmila in *Charitraheen*.



— Shakti Samanta directs...

■ RAAKHEE

Sharmila Tagore and Raakhee were two fiery sides of the Bengali coin, and their histrionic



confrontation was the pivot of Yash Chopra's *Daag* ('73). Raakhee overshadowed the senior through an author-backed role, and went on to etch an enduring and varied association with Yash Chopra in a gamut of emotional roles

— *Yash Chopra.*



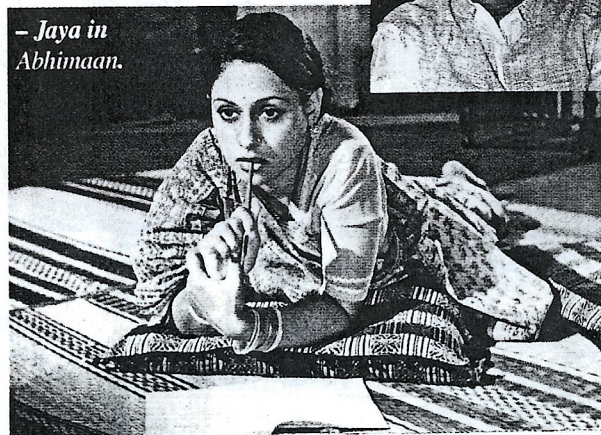
— *Rakhee in Doosra Aadmi.*

in films like *Joshila* (a cameo), *Kabhi Kabhie*, *Doosra Aadmi*, *Trishul* and *Kaala Patthar*.

■ JAYA BHADURI

The petite *Guddi* stormed into millions of hearts with her

— *Hrishikesh Mukherjee.*



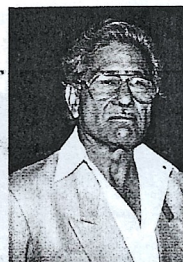
— *Jaya in Abhimaan.*



brilliant debut but it was mentor Hrishikesh Mukherjee who really played around with his histrionic 'doll' and made her shine in a dazzling array of superlative performances. The films? *Bawarchi*, *Abhimaan*, *Chupke Chupke* and *Mili*. The off-screen relationship here was the warm and caring one of a father-figure and a daughter.

■ REENA ROY

Here was a heroine who graduated from B-grade films to A-grade cinema, and in the process earned the loyalty of two big filmmakers from two different



cinematic genres — Rajkumar Kohli, who made her a star in and as *Nagin*, and J. Om Prakash who gave her, her first award-winning role in *Apnapan*. The Reena Roy ensemble with these filmmakers

— *Rajkumar Kohli.*



— *Reena Roy and Jeetendra in Nagin.*

also included *Jaani Dushman* (her own home production),

Muqabla, *Badle Ki Aag*, *Naukar Biwi Ka* and *Raaj Tilak* with Kohli, while Prakash got her to do the pivotal role of *Aasha*, moving on to the unsuccessful *Arpan* and *Aadmi Khilona Hai*.



— *J. Om Prakash.*

■ HEMA MALINI

Now here was a heroine who had a stream of loyalists -- Vijay Anand, Dulal Guha, Gulzar, Pramod Chakravorty and even Manmohan Desai.



— Hema with Pramod, at Jugnu's muhurat.

Of these, her most enduring personal association was with Gulzar (Khushboo, Kinara, Meera, Lekin) but the most successful one was with Pramod



— Hema-Dharmendra, in Jugnu.



— Gulzar holds court with Dimple Kapadia and Hema.

Chakravorty who made her do assorted films like Naya Zamana, Jugnu, Dream Girl (her home production), Jyoti and Nastik.

■ SMITA PATIL & SHABANA AZMI

As in most cases, Shabana Azmi and Smita Patil also had their closest relationship with Shyam Benegal.



— Benegal directs Smita for Charandas Chor.

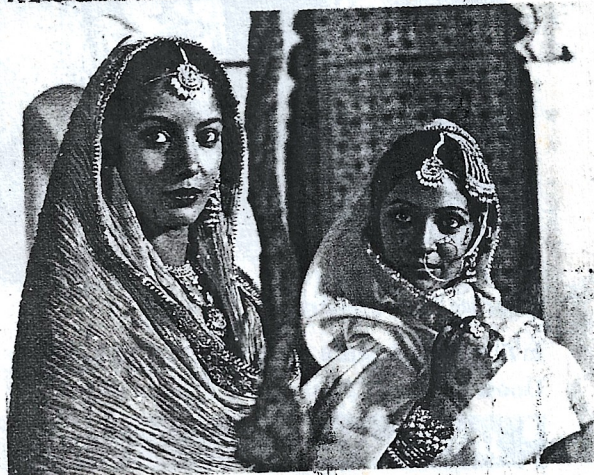


— Smita Patil in Manthan.



The arty arrival of both artistes came through Ankur and Nishant, respectively. The latter also starring Shabana. Later, Benegal brought them together again in Mandi, working with Shabana in Junoon and

— Shabana Azmi: At the master's feet.



— Shabana Azmi and Deepti Naval in Junoon.



— Smita-Shabana, in Mandi.

Hari Bhari and with Smita Patil giving powerhouse performances in **Manthan** and **Bhumika**.

REKHA

Rekha struck a rapport with Mohan Segal in **Sawan Bhadon** even as she went into a frenzy with her initial unprofessional and wild ways. Segal loyally stuck to her, giving her a varied calibre of roles and films in **Woh Main Nahin**, **Suntan**, **Kartavya** and



Kasam Suhaag Ki. A lesser, more gradual relationship was built with Hrishikesh Mukherjee after a slow

– *Mohan Segal directs Rekha.*



– (l to r) *Jeetendra, Utpal Dutt & Rekha in Suntan.*

start with **Namak Haraam**. Still, **Alaap**, **Khubsoorat** and **Jhoothi** rank among Rekha's better roles.

ZEENAT AMAN



– *Heera Panna.*



– *Dev Anand directs Zeenat.*

Zeenat Aman and Dev Anand first worked together as brother and sister in his film **Hare Rama Hare Krishna**. Here was a case where the personal rapport outlasted and outshone the professional one, though ironically again, only one film in which they were teamed romantically, **Warrant**, clicked. And this was an outside film. But the two Navketan films they co-starred in as lovers, **Heera Panna** and **Ishq Ishq**, collapsed.

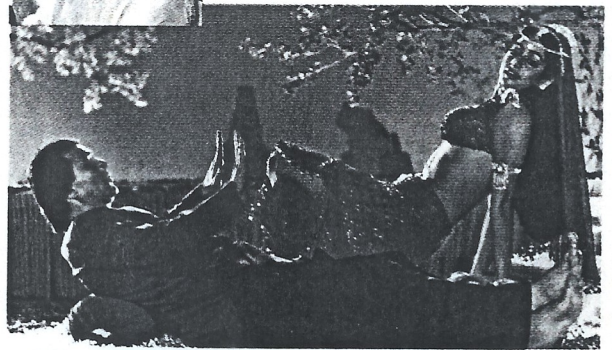
SRIDEVI

After the non-starter **Solwa Sawan**, Sridevi was a non-entity in Hindi films till K. Raghavendra Rao made a star out of the actress and her thunder



thighs in the Padmalaya pot-boiler **Himmatwala**. Though the Padmalaya people swore her off early, he kept working with her

– *K. Raghavendra Rao.*



– *Sridevi and Rajesh Khanna in Masterji.*

in an assorted jamboree of films like **Justice Choudhury**, **Jaani Dost**, **Tohfa**, **Naya Kadam**, **Masterji**, **Dharam Adhikari**, **Suhagan** and several southern hits, including **Aadmi Aur Apsara** which was dubbed in Hindi.

JAYA PRADA



– *Jaya in Sargam.*

The **Sargam** duo was a success indeed. Though



– *K. Vishwanath on the sets.*